

Brando, Marlon a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Bröderna Lejonhjärta (The Lionheart Brothers) f (d Olle Hellborn, 1977)

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Bronze Buckaroo, The f (d Richard C. Kahn, 1938)

Leyda, Julia. "Black-Audience Westerns and the Politics of Cultural Identification in the 1930s." 42.1 (fall 2002): 46-70.

Buñuel, Luis d

Jones, Julie. "'Long Live Death!' The End of Revolution in Luis Buñuel's *The Phantom of Liberty*." 42.4 (summer 2003): 63-75.

Burnett, Mark Thornton

Burnett, Mark Thornton. "To Hear and See the Matter: Communicating Technology in Michael Almereyda's *Hamlet* (2000)." 42.3 (spring 2003): 48-69.

This essay argues that Michael Almereyda's film *Hamlet* (2000) is a distinctively postmodernist cinematic statement that charts the ways in which the act of filmmaking allows a release from the pressures of global capitalism at the same moment as it creates a space for the articulation of a coherent subjectivity.

Caesar, Sid a

Murray, Susan. "Ethnic Masculinity and Early Television's Vaudeo Star." 42.1 (fall 2002): 97-119.

Cagney, James a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Cayatte, André d

Bazin, André. "Three Forgotten French Filmmakers: André Cayatte, Georges Rouquier, and Roger Leenhardt." 42.1 (fall 2002): 3-20.

Charles et Lucie f (d Nelly Kaplan, 1979)

Giukin, Lenua. "Demystification and Webtopia in the Films of Nelly Kaplan." 42.3 (spring 2003): 96-113.

Citizen Kane f (d Orson Welles, 1941)

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Cohen, Hubert

Cohen, Hubert. "The Genesis of *Days of Heaven*." 42.4 (spring 2003): 46-62.

This article suggests that Old Testament stories are the source of much of the plot of Terrence Malick's second film, *Days of Heaven* (1978); that a transcendent power intervenes in its events; and that Malick has therefore created a religious film.

Cooper, Gary a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Cox, Ronny a

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

Cronenberg, David d

Grist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Mathijs, Ernest. "AIDS References in the Critical Reception of David Cronenberg: 'It May Not Be Such a Bad Disease after All.'" 42.4 (summer 2003): 29-45.

Crying Game, The f (d Neil Jordan, 1992)

Grist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Danielsson, Tage d

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Davidson, Jaye a

Grist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Davies, Marion a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Days of Heaven f (d Terrence Malick, 1978)

Cohen, Hubert. "The Génesis of *Days of Heaven*." 42.4 (spring 2003): 46-62.

DeBona, Guerric

DeBona, Guerric. "Masculinity on the Front: John Huston's *The Red Badge of Courage* (1951) Revisited." 42.2 (winter 2003): 57-80.

John Huston's *Red Badge of Courage* (1951) is a marvelous example of literary capital under the strain of Cold War politics, the changing face of MGM, and a maverick director. Archival material reproduced and explicated in this essay suggests what might have been.

Demme, Jonathan d

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Dixon, Simon

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

The private lives of film stars are strangely contiguous with their roles. Consequently, a film star's home becomes an ambiguous ecology: part dwelling, part location. Hollywood's domestic staging in promotional/publicity photo shoots expresses the semifictional condition of the mechanism of stardom and suggests a cross-pollination between the art of the film industry and the life of suburban Los Angeles. Further, a star's masculinity as displayed through décor provides a measure of Hollywood's gendering of domestic space.

Down Argentine Way f (d Irving Cummings, 1940)

Griffin, Sean. "The Gang's All Here: Generic versus Racial Integration in the 1940s Musical." 42.1 (fall 2002): 21-45.

Du är inte klok, Madicken (You're Out of Your Mind, Madicken) f (d Gören Graffman, 1979)

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Duel f (d Steven Spielberg, 1970)

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Dupont, E. A. d

Guerin, Frances. "Dazzled by the Light: Technological Entertainment and Its Social Impact in *Variété*." 42.4 (summer 2003): 98-115.

Elise, Kimberly a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Eraser f (d Charles Russell, 1996)

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

Farrebique f (d Georges Rouquier, 1947)

Bazin, André. "Three Forgotten French Filmmakers: André Cayatte, Georges Rouquier, and Roger Leenhardt." 42.1 (fall 2002): 3-20.

Fiancée du pirate, La (A Very Curious Girl) f (d Nelly Kaplan, 1969)

Giukin, Lenuta. "Demystification and Webtopia in the Films of Nelly Kaplan." 42.3 (spring 2003): 96-113.

Fiennes, Ralph a

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Flaherty, Robert d

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Fly, The f (d David Cronenberg, 1986)

Mathijs, Ernest. "AIDS References in the Critical Reception of David Cronenberg: 'It May Be Not Such a Bad Disease after All.'" 42.4 (summer 2003): 29-45.

Flynn, Errol a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Foster, Jodie a

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Fox, Vivica A. a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Funeral, The f (d Itami Jūzō, 1984)

Serper, Zvika. "Eroticism in Itami's *The Funeral* and *Tampopo*: Juxtaposition and Symbolism." 42.3 (spring 2003): 70-95.

Gang's All Here, The f (d Busby Berkeley, 1943)

Griffin, Sean. "The Gang's All Here: Generic versus Racial Integration in the 1940s Musical." 42.1 (fall 2002): 21-45.

Geisler, Bobby p

Cohen, Hubert. "The Genesis of *Days of Heaven*." 42.4 (spring 2003): 46-62.

Gere, Richard a

Cohen, Hubert. "The Genesis of *Days of Heaven*." 42.4 (spring 2003): 46-62.

Gilda f (d Charles Vidor, 1946)

McLean, Adrienne L. "'New Films in Story Form': Movie Story Magazines and Spectatorship." 42.3 (spring 2003): 3-26.

Giukin, Lenuta

Giukin, Lenuta. "Demystification and Webtopia in the Films of Nelly Kaplan." 42.3 (spring 2003): 96-113.

This essay analyzes the utopian world of Nelly Kaplan's films, in which the witty, subversive acts of her heroines become powerful statements in favor of women. Fascinating and horrifying at the same time, the alternatives Kaplan offers to patriarchy are not all that perfect, but her strong characters do reflect the filmmaker's determination to transform the world (Marx) and change life (Rimbaud).

Grady, Frank

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

The 1991 science-fiction film *Total Recall* ex-

hibits the kind of "political amnesia" that Michael Rogin has called an essential aspect of the "postmodern American empire." At the same time, the film insistently undermines the cinematic amnesia that helps to make film narrative possible, by repeatedly representing the cinematic apparatus within the film's own story. The relationship between these two impulses—broadly, the film's recuperation of its political content and its interrogation of its cinematic form—is the subject of this essay.

Graffman, Gören d

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Grammatikov, Vladimir d

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Gray, F. Gary d

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Griffin, Sean

Griffin, Sean. "The Gang's All Here: Generic versus Racial Integration in the 1940s Musical." 42.1 (fall 2002): 21-45.

The integrated musical of the late 1940s (led by MGM) often excluded minority performers in an attempt to create a utopian environment. In contrast, Fox's nonintegrated musicals of the early 1940s negotiated a space for these performers, which, while problematic, created opportunities for individual agency.

Grist, Leighton

Grist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Presenting a primarily psychoanalytic discussion of *The Crying Game* and *M. Butterfly*, this article elaborates on existing and predominantly homosexual readings of these films and examines the connotations of the particular relation that they imply between the sexual and the political.

Guerin, Frances

Guerin, Frances. "Dazzled by the Light: Technological Entertainment and Its Social Impact in *Variété*." 42.4 (summer 2003): 98-115.

This article proposes that E. A. Dupont's 1925 film *Variété* both represents the variety acts that were so popular in Weimar Germany and becomes such an act itself. Simultaneously, the film depicts how variety shows aroused illicit sexual energy in their participants. Thus, through its discourse on the social effects of the burgeoning entertainment industry, *Variété* can be interpreted as engaging analytically with the technological world in which it was produced.

Gunvall, Per d

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Guro Aryrang f (d Jong-Won Park, 1989)

Park, Seung Hyun. "Film Censorship and Political Legitimation in South Korea, 1987-1992." 42.1 (fall 2002): 120-38.

Hallström, Lasse d

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Hamlet f (d Michael Almereyda, 2000)

Burnett, Mark Thornton. "'To Hear and See the Matter': Communicating Technology in Michael Almereyda's *Hamlet* (2000)." 42.3 (spring 2003): 48-69.

Harlem on the Prairie f (d Sam Newfield, 1937)

Leyda, Julia. "Black-Audience Westerns and the Politics of Cultural Identification in the 1930s." 42.1 (fall 2002): 46-70.

Harlem Rides the Range f (d Richard C. Kahn, 1939)

Leyda, Julia. "Black-Audience Westerns and the Politics of Cultural Identification in the 1930s." 42.1 (fall 2002): 46-70.

Hawke, Ethan a

Burnett, Mark Thornton. "'To Hear and See the Matter': Communicating Technology in Michael Almereyda's *Hamlet* (2000)." 42.3 (spring 2003): 48-69.

Hellbom, Olle d

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Hoger, Hannelore a

Von Moltke, Johannes. "Home Again: Revisiting the New German Cinema in Edgar Reitz's *Die Zweite Heimat* (1993)." 42.3 (spring 2003): 114-43.

Holmlund, Christine

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

This article explores the fascination of Swedish audiences with the forty-plus films based on Astrid Lindgren's children's books, *Pippi Longstocking* foremost among them. Following Lindgren's death in 2002, will these films continue to play a unifying function in an increasingly multicultural Sweden?

Hopkins, Anthony a

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Husberg, Rolf d

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Huston, John d

DeBona, Guerric. "Masculinity on the Front: John Huston's *The Red Badge of Courage* (1951) Revisited." 42.2 (winter 2003): 57-80.

Ichaso, Leon d

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Irons, Jeremy a

Grist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

It f (d Clarence Badger, 1927)

Orgeron, Marsha. "Making *It* in Hollywood: Clara Bow, Fandom, and Consumer Culture." 42.4 (summer 2003): 76-97.

Itami Jūzō d

Serper, Zvika. "Eroticism in Itami's *The Funeral* and *Tampopo*: Juxtaposition and Symbolism." 42.3 (spring 2003): 70-95.

Jeffrey, Herb (aka Herb Jeffries) a

Leyda, Julia. "Black-Audience Westerns and the Politics of Cultural Identification in the 1930s." 42.1 (fall 2002): 46-70.

Johns, Tracy Camilla a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Jones, Julie

Jones, Julie. "'Long Live Death! The End of Revolution in Luis Buñuel's *The Phantom of Liberty*.'" 42.4 (summer 2003): 63-75.

The confrontation between France and Spain in the Napoleonic period imaged in the prologue to Luis Buñuel's *Phantom of Liberty* (1974) introduces themes explored throughout the film: the cultural and historical forces that shape national identity, the contradictory nature of freedom, the connection between political and psychological realities (Oedipal conflicts both), and the enduring presence of Francisco Goya.

Jordan, Neil d

Crist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Justice Is Done f (d André Cayatte, 1950)

Bazin, André. "Three Forgotten French Filmmakers: André Cayatte, Georges Rouquier, and Roger Leenhardt." 42.1 (fall 2002): 3-20.

Kaplan, Nelly d

Giukin, Lenuta. "Demystification and Webtopia in the Films of Nelly Kaplan." 42.3 (spring 2003): 96-113.

Kuroda Fukumi a

Serper, Zvika. "Eroticism in Itami's *The Funeral* and *Tampopo*: Juxtaposition and Symbolism." 42.3 (spring 2003): 70-95.

Langella, Frank a

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Last Action Hero f (d John McTiernan, 1993)

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

Last Vacation, The f (d Roger Leenhardt, 1948)

Bazin, André. "Three Forgotten French Filmmakers: André Cayatte, Georges Rouquier, and Roger Leenhardt." 42.1 (fall 2002): 3-20.

Latifah, Queen a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Leenhardt, Roger d

Bazin, André. "Three Forgotten French Filmmakers: André Cayatte, Georges Rouquier, and Roger Leenhardt." 42.1 (fall 2002): 3-20.

Let There Be Light f (d John Huston, 1946)

DeBona, Guerric. "Masculinity on the Front: John Huston's *The Red Badge of Courage* (1951) Revisited." 42.2 (winter 2003): 57-80.

Leyda, Julia

Leyda, Julia. "Black-Audience Westerns and the Politics of Cultural Identification in the 1930s." 42.1 (fall 2002): 46-70.

This essay argues that the black-audience musical westerns of the late 1930s attempted to reconfigure African American national identity in their casting but also by strategically using anachronism and geographical juxtaposition. These westerns created a dual present by using the trope of contemporary Harlem alongside the nineteenth-century setting, thereby ironically echoing the western expansionist movement in a cinematic African American West.

Lone, John a

Crist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Lufferen och Rasmus (The Tramp and Rasmus) f (d Rolf Husberg, 1955)

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Lynch, David d

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

M. Butterfly f(d David Cronenberg, 1993)

Grist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Madicken på Junibacken (Madicken of Junibacken) f(d Göran Graffman, 1980)

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Man of Aran f(d Robert Flaherty, 1934)

White, Jerry. "Arguing with Ethnography: The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Manz, Linda a

Cohen, Hubert. "The Genesis of *Days of Heaven*." 42.4 (spring 2003): 46-62.

Mathijs, Ernest

Mathijs, Ernest. "AIDS References in the Critical Reception of David Cronenberg: 'It May Not Be Such a Bad Disease after All.'" 42.4 (summer 2003): 29-45.

This essay argues that authors of reception studies need to pay greater attention to topical and rhetorical references in film criticism. Specifically, the article analyzes references to AIDS in criticism of the films of David Cronenberg, with particular emphasis on *The Fly* (1986).

Mauldin, Bill a

DeBona, Guerrie. "Masculinity on the Front: John Huston's *The Red Badge of Courage* (1951) Revisited." 42.2 (winter 2003): 57-80.

McGowan, Todd

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Film theory's encounter with Jacques Lacan has focused on the identification of the spectator with a gaze of mastery. This article argues that this involves a misreading of Lacan's concept of the gaze, and it focuses on the gaze as an instance of the *objet petit a*.

McLaughlan, Kyle a

Burnett, Mark Thornton. "'To Hear and See the Matter': Communicating Technology in Michael Almereyda's *Hamlet* (2000)." 42.3 (spring 2003): 48-69.

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

McLean, Adrienne L.

McLean, Adrienne L. "'New Films in Story Form': Movie Story Magazines and Spectatorship." 42.3 (spring 2003): 3-26.

This essay focuses on a seldom studied but long-lived and robust ancillary product of classical Hollywood cinema, the monthly movie story magazines devoted to article-length fictionalizations of feature films. These magazines flourished in a variety of forms from the late 1920s through the 1970s.

Meet Me in St. Louis f(d Vincente Minnelli, 1944)

Griffin, Sean. "The Gang's All Here: Generic versus Racial Integration in the 1940s Musical." 42.1 (fall 2002): 21-45.

Micheaux, Oscar d, p

Leyda, Julia. "Black-Audience Westerns and the Politics of Cultural Identification in the 1930s." 42.1 (fall 2002): 46-70.

Michele, Michael a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Mio, min Mio (Mio, My Son) f(d Vladimir Grammatikov, 1987)

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Miranda, Carmen a, m

Griffin, Sean. "The Gang's All Here: Generic versus Racial Integration in the 1940s Musical." 42.1 (fall 2002): 21-45.

Mix, Tom a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Miyamoto Nobuko a

Serper, Zvika. "Eroticism in Itami's *The Funeral* and *Tampopo*: Juxtaposition and Symbolism." 42.3 (spring 2003): 70-95.

Monroe, Marilyn a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Murphy, Audie a

DeBona, Gueric. "Masculinity on the Front: John Huston's *The Red Badge of Courage* (1951) Revisited." 42.2 (winter 2003): 57-80.

Murray, Susan

Murray, Susan. "Ethnic Masculinity and Early Television's Vaudeo Star." 42.1 (fall 2002): 97-119.

This article discusses how the seemingly contradictory construction of many early television comedy stars bespeaks rather coherent symbolic constructions of ethnicity, masculinity, and anxieties over the changing demographics of the American cultural landscape.

Néa f (d Nelly Kaplan, 1976)

Giukin, Lenuta. "Demystification and Webtopia in the Films of Nelly Kaplan." 42.3 (spring 2003): 96-113.

New Jack City f (d Mario Van Peebles, 1991)

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Nicholas Brothers (Fayard and Harold) a

Griffin, Sean. "The Gang's All Here: Generic versus Racial Integration in the 1940s Musical." 42.1 (fall 2002): 21-45.

Night before the Strike, The f (d Jangsan Godmae, 1990)

Park, Seung Hyun. "Film Censorship and Political Legitimation in South Korea, 1987-1992." 42.1 (fall 2002): 120-38.

Ninth Gate, The f (d Roman Polanski, 1999)

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Orgeron, Marsha

Orgeron, Marsha. "Making *It* in Hollywood: Clara Bow, Fandom, and Consumer Culture." 42.4 (summer 2003): 76-97.

Fan magazines had a dramatic impact on actress Clara Bow's career and on female fandom more generally. This article examines Bow's 1927 star vehicle *It* as a parable for fan culture, particularly for the ways that fan magazines constructed their female readers and Hollywood films addressed their female spectators.

Park, Seung Hyun

Park, Seung Hyun. "Film Censorship and Political Legitimation in South Korea, 1987-1992." 42.1 (fall 2002): 120-38.

This article explores the relation between film censorship and political legitimacy in South Korea during the period from 1987 to 1992. Not only did censorship prevent local filmmakers from making films that the authorities thought would be offensive or detrimental to the government's political agenda; it also played a role in legitimating the hard-line right-wing regime.

Pattes de velour (Soft Paws) tv (d Nelly Kaplan, 1985)

Giukin, Lenuta. "Demystification and Webtopia in the Films of Nelly Kaplan." 42.3 (spring 2003): 96-113.

Payne, Allen a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Pays sans bon sens!, Un f (d Pierre Perrault, 1970)

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Perrault, Pierre d

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Phantom of Liberty, The f (d Luis Buñuel, 1974)

Jones, Julie. "'Long Live Death!': The End of Revolution in Luis Buñuel's *The Phantom of Liberty*." 42.4 (summer 2003): 63-75.

Pippi Långstrump (Pippi

Longstocking) f (d Per Gunvall, 1949)

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Plaisir d'amour (Pleasure of Love) f (d Nelly Kaplan, 1991)

Giukin, Lenuta. "Demystification and Webtopia in the Films of Nelly Kaplan." 42.3 (spring 2003): 96-113.

Pobol í London/Flytippers f (d Bob Quinn, 1987)

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Poitin f (d Bob Quinn, 1977)

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Polanski, Roman d

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Pour la suite du monde f (d Pierre Perrault and Michel Brault, 1963)

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Powell, Dick a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Quinn, Bob d

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Randall, Theresa a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Rasmus på luffen (Rasmus on the Road) f (d Olle Hellbom, 1981)

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Rea, Stephen a

Grist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Reckless f (d Victor Fleming, 1935)

McLean, Adrienne L. "'New Films in Story Form': Movie Story Magazines and Spectatorship." 42.3 (spring 2003): 3-26.

Red Badge of Courage, The f (d John Huston, 1951)

DeBona, Gueric. "Masculinity on the Front: John Huston's *The Red Badge of Courage* (1951) Revisited." 42.2 (winter 2003): 57-80.

Reitz, Edgar d

Von Moltke, Johannes. "Home Again: Revisiting the New German Cinema in Edgar Reitz's *Die Zweite Heimat* (1993)." 42.3 (spring 2003): 114-43.

Richardson, Miranda a

Grist, Leighton. "'It's Only a Piece of Meat': Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

Robinson, Edward G. a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Ronia, the Robber's Daughter f (d Tage Danielsson, 1984)

Holmlund, Christine. "Pippi and Her Pals." 42.2 (winter 2003): 3-24.

Rossellini, Isabella a

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Röth, Frank a

Von Moltke, Johannes. "Home Again: Revisiting the New German Cinema in Edgar Reitz's *Die Zweite Heimat* (1993)." 42.3 (spring 2003): 114-43.

Rouch, Jean d

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

Rouquier, Georges d

Bazin, André. "Three Forgotten French Film-makers: André Cayatte, Georges Rouquier, and Roger Leenhardt." 42.1 (fall 2002): 3-20.

Ryder, Winona a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Schindler's List f (d Steven Spielberg, 1993)

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Schwarzenegger, Arnold a

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

Serper, Zvika

Serper, Zvika. "Eroticism in Itami's *The Funeral* and *Tampopo*: Juxtaposition and Symbolism." 42.3 (spring 2003): 70-95.

Itami creates eroticism in *The Funeral* (1984) and *Tampopo* (1985) by combining traditional Japanese notions of aesthetics with a contemporary attitude toward the depiction of sex. Similar to their manifestations in other traditional and modern Japanese performing and visual arts, the shape and color of clothing, covering/uncovering the body, and objects are juxtaposed to give them symbolic sexual meaning.

Set It Off f (d F. Gary Gray, 1996)

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Shepard, Sam a

Burnett, Mark Thornton. "'To Hear and See the Matter': Communicating Technology in Michael Almereyda's *Hamlet* (2000)." 42.3 (spring 2003): 48-69.

Cohen, Hubert. "The Genesis of *Days of Heaven*." 42.4 (spring 2003): 46-62.

Shivers f (David Cronenberg, 1975)

Mathijs, Ernest. "AIDS References in the Critical Reception of David Cronenberg: 'It May Not Be Such a Bad Disease after All.'" 42.4 (summer 2003): 29-45.

Silence of the Lambs f (d Jonathan Demme, 1991)

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Smith, Jada Pinkett a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Smith-Shomade, Beretta E.

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

This essay examines the cultural specificity of the gangster genre. In hip-hop gangsta films, the inclusion of black women as central to the gangster business not only transforms the gangster genre but, more important, adheres to black cultural norms. The films *New Jack City*, *Sugar Hill*, and *Set It Off* serve as case studies.

Snipes, Wesley a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Spielberg, Steven d

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Stallone, Sylvester a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Stiles, Julia a

Burnett, Mark Thornton. "'To Hear and See the Matter': Communicating Technology in Michael Almereyda's *Hamlet* (2000)." 42.3 (spring 2003): 48-69.

Stone, Sharon a

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

Sugar Hill f (d Leon Ichaso, 1993)

Smith-Shomade, Beretta E. "Rock-a-Bye, Baby!": Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Swanson, Gloria a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Sylvia Scarlett f (d George Cukor, 1936)

McLean, Adrienne L. "New Films in Story Form": Movie Story Magazines and Spectatorship." 42.3 (spring 2003): 3-26.

Tampopo f (d Itami Jūzō, 1985)

Serper, Zvika. "Eroticism in Itami's *The Funeral* and *Tampopo*: Juxtaposition and Symbolism." 42.3 (spring 2003): 70-95.

Thin Red Line, The f (d Terrence Malick, 1998)

Cohen, Hubert. "The Genesis of *Days of Heaven*." 42.4 (spring 2003): 46-62.

Ticotin, Rachel a

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

Total Recall f (d Paul Verhoeven, 1991)

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

True Lies f (d James Cameron, 1994)

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

Two-Gun Man from Harlem f (d Richard C. Kahn, 1939)

Leyda, Julia. "Black-Audience Westerns and the Politics of Cultural Identification in the 1930s." 42.1 (fall 2002): 46-70.

Valentino, Rudolph a

Dixon, Simon. "Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène." 42.2 (winter 2003): 81-101.

Van Peebles, Mario d

Smith-Shomade, Beretta E. "Rock-a-Bye, Baby!": Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25-40.

Variété f (d E. A. Dupont, 1925)

Guerin, Frances. "Dazzled by the Light: Technological Entertainment and Its Social Impact in *Variété*." 42.4 (summer 2003): 98-115.

Verhoeven, Paul d

Grady, Frank. "Arnoldian Humanism, or Amnesia and Autobiography in the Schwarzenegger Action Film." 42.2 (winter 2003): 41-56.

Von Moltke, Johannes

Von Moltke, Johannes. "Home Again: Revisiting the New German Cinema in Edgar Reitz's *Die Zweite Heimat* (1993)." 42.3 (spring 2003): 114-43.

This critical reading of *Die Zweite Heimat*, Edgar Reitz's sequel to *Heimat*, argues that the thirteen-part series elaborates a self-reflexive commentary on the New German Cinema through tropes of *Heimat*. The particular focus is on the nostalgic perspective Reitz takes to chronicling the demise of the aesthetic avant-garde toward the end of the 1960s.

Weaver, Dennis a

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Welles, Orson d, a

McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." 42.3 (spring 2003): 27-47.

Whitaker, Forest a

Grist, Leighton. "It's Only a Piece of Meat": Gender Ambiguity, Sexuality, and Politics in *The Crying Game* and *M. Butterfly*." 42.4 (summer 2003): 3-28.

White, Jerry

White, Jerry. "Arguing with Ethnography. The Films of Bob Quinn and Pierre Perrault." 42.2 (winter 2003): 101-24.

This article discusses the films of Pierre Perrault and Bob Quinn, which are engaged in a kind of discussion with ethnographic practice

and nationalist discourse. Both filmmakers are fascinated by the experiences of those at the fringes of their nation-states, especially island and diasporic communities, favoring the exposition of ambiguity and hybridity over simplified understandings of national experiences.

Williams, Vanessa a

Smith-Shomade, Beretta E. "'Rock-a-Bye, Baby!': Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." 42.2 (winter 2003): 25–40.

Yakusho Kōji a

Serper, Zvika. "Eroticism in Itami's *The Funeral* and *Tampopo*: Juxtaposition and Symbolism." 42.3 (spring 2003): 70–95.

Zweite Heimat, Die f (d Edgar Reitz, 1993)

Von Moltke, Johannes. "Home Again: Revisiting the New German Cinema in Edgar Reitz's *Die Zweite Heimat* (1993)." 42.3 (spring 2003): 114–43.